

THE OPERA:

A COLLECTION OF
TRIOS, QUARTETTS AND CHORUSES, FROM THE FAVORITE OPERAS

— OF —
Von Weber, Rossini, Bellini, Donizetti, Meyerbeer, and others;

PARTICULARLY ADAPTED TO THE USE OF SOCIETIES, MUSICAL CONVENTIONS, GLEE CLUBS, ADVANCED SCHOOLS, AND THE SOCIAL CIRCLE

- | | | | |
|--|--------------------------|--|-----------------------|
| 1 Joy, joy, Freedom to-day. <i>Chorus.</i> | "GIPSEY'S WARNING." | 7 The Fox jumped over the Parson's gate. <i>Quintette.</i> | "GUY MANNERING." |
| 2 Away, away, the Morning freshly breaking. <i>Chorus.</i> | "MASSANIELLO." | 8 These moments entrancing. <i>Chorus.</i> | "L'ELSIRE D'AMORE." |
| 3 A rosy crown we twine for thee. <i>Solo and Chorus.</i> | "DER FREISCHUTZ." | 9 The Night is advancing. <i>Chorus.</i> | "IL TURCO IN ITALIA." |
| 4 Crowned with the Tempest. <i>Solo and Chorus.</i> | "ERNANI." | 10 How bright and fair. <i>Chorus.</i> | "WILLIAM TELL." |
| 5 Hail to thee, Liberty. <i>Chorus.</i> | "SEMRAMIDE." | 11 In light tripping measure. <i>Chorus.</i> | "CINDERELLA." |
| 6 Like a fairy creature. <i>Solo and Chorus.</i> | "IL TURCO IN ITALIA." | 12 O, Hail us, ye Free. <i>Chorus.</i> | "ERNANI." |
| 7 Softly treading, silence keep. <i>Chorus.</i> | "IL CROCIATO IN EGITTO." | 13 When the morning sweetly breaking. <i>Chorus.</i> | "L'ITALIANA ALGIERI." |
| 8 Threatening death to traitor slave. <i>Chorus.</i> | "SIEGE OF ROCHELLE." | 14 When life in its beauty. <i>Solo and Chorus.</i> | "LA DONNA DEL LAGO." |

BOSTON:

PUBLISHED BY OLIVER DITSON & CO., WASHINGTON STREET.

Entered, according to Act of Congress, in the year 1857, by OLIVER DITSON & CO., in the Clerk's Office of the District Court of Massachusetts.

THE OPERA

THIS QUARTET AND CHORUS FROM THE FAVORITE OPERAS

THE WEDDING MARCH, THE WEDDING MARCH, THE WEDDING MARCH

FOUNDED BY OLIVER DICKSON & CO. WASHINGTON STREET

CHORUS. "These moments entrancing."

From "L'ELISIRE D'AMORE.
Written and Arranged for this Work.

67

Allegro Vivace. *p*

Treble Solo. *p*

Trebles.

Tenor.

Base.

Piano Forte.

p

This system contains the first two staves of the musical score. The Treble Solo part begins with a treble clef, a key signature of one sharp (F#), and a 3/8 time signature. It is marked with a piano (p) dynamic. The Trebles, Tenor, and Base parts are grouped together with a brace and a common 3/8 time signature. The Piano Forte part is on a grand staff with treble and bass clefs, a key signature of one sharp, and a 3/8 time signature, also marked with a piano (p) dynamic. The lyrics 'These mo - - - ments en - tranc - - ing, Such hap - pi - ness . . . bring - -' are written below the Treble Solo staff.

ing, En - joy them with danc - - ing, With feast - - ing, with sing - - - ing; From love's

joy them with danc-ing, With feast-ing and singing; From love's cup of pleas - ure, We'll glad - den the hours, Yes! These moments en - tranc - ing, Such

This system contains the next two staves of the musical score. The Treble Solo part continues with the lyrics 'ing, En - joy them with danc - - ing, With feast - - ing, with sing - - - ing; From love's'. The Trebles, Tenor, and Base parts continue with the lyrics 'joy them with danc-ing, With feast-ing and singing; From love's cup of pleas - ure, We'll glad - den the hours, Yes! These moments en - tranc - ing, Such'. The Piano Forte part continues with the same accompaniment. The system ends with a double bar line.

cup of pleas - ure, We'll glad - - den the hours . . . And fill . . . up its meas - -

hap - pi - ness bring - ing, En - joy them with danc - ing, with feast - ing, and sing - ing, From love's cup of pleas - ure, We'll glad - den the hours, yes! From

ure, With joy . . and with flowers, With joy, With joy, With joy and with flowers, With joy, With joy, With

love's cup of pleas - ure, We'll glad - den the hours, And fill up its meas - ure With joy and with flowers, And fill up its meas - ure with

CRES. PED. * PED. * PED. * PED. * PED. *

joy and with flowers, . . And fill up its meas - ure, And fill up its meas - ure, With joy and with flowers, . . And

1st Treble.

joy and with flowers, . . And fill up its meas - - - ure With joy and with flowers, . . And

PED.

fill up its meas - ure, And fill up its meas - ure With joy and with flowers. And fill

2nd Treble.

fill up its meas - ure, And fill up its meas - ure With joy and with flowers, yes! With joy and with flowers, yes! With

up its meas - - ure With joy . . . and with flowers, And fill up its meas - -

joy and with flowers, yes! And fill up its meas - ure With joy and with flowers, yes! With joy and with flowers, yes! With joy and with flowers, yes! And

Sva...

ure With joy . . . and with flowers, With joy and with flowers, With

fill up its meas - ure with joy and with flowers, And fill up its meas - ure with joy and with flowers, And fill up its meas - ure with

loco. *Sva...* *loco.* *Sva...*

Accelerando

joy and with flowers. With joy, and flowers, With joy, and flowers, With joy, With

joy and with flowers. With joy, and flowers, With joy, and flowers, With

loco.

joy, and flowers, and flowers, With joy, and flowers, With joy, and flowers.

joy, and flowers, With joy and flowers, With joy, and flowers.

Written for this Work
by J. E. A. SMITH, Esq.
Allegro Con Spirito

CHORUS. "The night is advancing."

From "TURNER IN ITALY."
Arranged for this Work.

Trebles. *3* *8* *CRES.*

The night is ad - vanc-ing, There's joy on the breeze, And mer-ri - ly danc-ing, We glide o'er the seas. The

Tenor. *3* *8* *p*

The night a ad - vanc-ing, There's joy on the breeze, And mer-ri - ly danc-ing, We glide o'er the seas. The

Base. *3* *8*

Piano Forte. *3* *8* *PED.* *p* ** PED.* ** PED.* *CRES.*

night is ad - vanc-ing, There's joy on the breeze, And mer-ri - ly danc-ing, We glide o'er the seas. And mer-ri - ly

night is ad - vanc-ing, There's joy on the breeze, And mer-ri - ly danc-ing, We glide o'er the seas. And mer-ri - ly

f *PED.* ** PED.* ** PED.* *f*

dancing; And mer - ri - ly dancing, We glide o'er the seas. Our songs let us pour,
 dancing; And mer - ri - ly dancing, We glide o'er the seas. Now loud to the zephyr, Our songs let us pour, Perchance it may

To friends on the shore. Now loud to the zeph - - yr, Our songs let us pour, Per - chance it may
 bear them To friends on the shore. Now loud to the zeph - - yr, Our songs let us pour, Per - chance it may

bear them to friends on the shore. Per-chance it may bear them To friends on the shore. Perchance it may
 bear them to friends on the shore. Perchance it may bear them To friends on the shore. Perchance it may

Musical notation includes treble and bass staves for piano accompaniment. Dynamics include *p* (piano) and *CRES.* (crescendo).

bear them To friends on the shore. To friends on the shore. Perchance it may bear them to friends on the shore.
 bear them To friends on the shore To friends on the shore. Perchance it may bear them to friends on the shore.

Musical notation includes treble and bass staves for piano accompaniment. Dynamics include *f* (forte) and *fiso.* (fissando).

